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## THE CAMPANILE OF ST. MARK.

WIDESPREAD sympathy will be felt for the Venetians in the irreparable loss to the city and to art generally sustained by the unexpected fall of the famous Campanile of St. Mark. The crack started on Sunday evening, July 13th, at the northeast corner at the top of the Loggia Sansovino, went diagonally across the main corner buttress of the tower, and then perpendicularly for

about 8 feet. A few moments before the disaster on Monday morning some dust issued from the crack. Then suddenly one of the columns of the bell chamber at the top fell, followed by the golden angel at the summit, and in another moment the whole stone top of the Campanile fell to the ground, crushing the Loggia Sansovino at the adjacent library. There was a pause, and then the whole edifice sank to the ground. Like most of the other great campanili of Italy, that at Venice was primarily communal, not ecclesiastical. It has always borne the name of St. Mark, but it was in no sense a part of the basilica. The Campanile was 323 feet high, and 42 feet wide at its base. The top was reached not by a staircase, but by a winding series of inclined planes of easy gradients. There is a powerful agitation in favor of rebuilding the structure, and the architect to the Italian Government, Signor Boitro Calderini, has gone from Rome to inspect the *debris* and report; but it is obvious that no reconstruction could perpetuate the historic interest of the world-famous bell tower. The question now arises who was responsible? The engineer of the Campanile is Signor Saccardo, who is the engineer of St. Mark's Church. But Signor Saccardo is not the engineer in charge of the "marble hall," the "Loggetta" of Sansovino. That is under the charge of the authorities who take care of other national monuments in Venice. These authorities in repairing the Loggetta roof, for which they were responsible, cut into the Campanile, as one might cut into a tree they intended to fell, and this they did without consulting Signor Saccardo, who bears the care of the Campanile. The cutting they did, had the Campanile been in good condition, would have had no effect upon it, but as things were, it was the last straw that broke the camel's back.

## ARCHITECTURAL GARDENS OF ITALY.\*

A REVIEW BY H. VAN BUREN MAGONIGLE.

THERE is to be observed of late a recrudescence of that interest in gardens, the source of so much pleasure to our forbears in those parts of our country where the brighter and more graceful side of life in England and in France, found its reflection here prior to the Revolutionary War. Through that event, changing as it did for these many years the trend of men's thoughts and tastes, this interest experienced a check from which it is but now recovering.

By gardens I mean those which bear some architectonic relation to the dwelling houses, where a certain decent orderliness of arrangement prevails, destitute perhaps of balustrades, fountains or other ambitious *appareil*, but, however modest they may be, serving nevertheless in their principal lines as a necessary transition from the rigid architectural ones of the buildings to the free forms of nature.

The European prototypes of our simple pre-Revolutionary gardens are to be found in the more elaborate parterres of England and France, and these, in turn, draw their inspiration from the gardens of Italian Villas.

These Villas and their appurtenant gardens have been given the sumptuous presentment which is their due in the publication which forms the basis of this discussion of their merits. Merits rich and varied as the age which gave them birth, merits peculiarly their own, partially due to happy choice of site, partially

\* "Architectural Gardens of Italy." A Series of Photogravure Plates from Photographs made for and selected by A. Holland Forbes, Editor of Architecture. In three portfolios. Limited to seven hundred and fifty numbered sets. Subscription, \$37.50. New York: Forbes & Company, Ltd., 160 Fifth Avenue.



to the softening influence of time, almost always to the genius of their designers. There is in them, in their best estate, a certain *intimite* not to be found in their French and English cousins. The Villa of the Italian gentleman was a retreat in the true sense of the word. France was but just emerging from feudalism. The French chateau still retained much of feudal sternness, and we find but little attempt to imitate the smiling aspect of the Italian summer residence surrounded by plantations, in a setting of formal terraces and ramps, parterres, shady walks and bosques. Later, at Versailles, St. Cloud, Marly and the other great parks of France, perhaps because these were royal demesnes, on a magnificent and impressive scale, there was something done in this kind—but these are pompous places haunted by the ghosts of periwigs. Where parterres occur they are too vast—great shadeless expanses—where armies in patch and powder might manoeuvre.

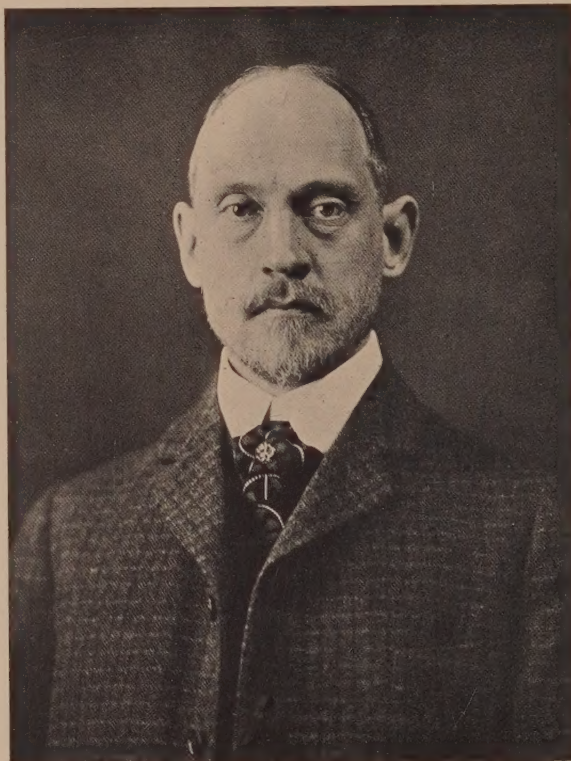
The English version of the Italian garden lacks as much of its true spirit. In most instances it contents itself with laying out a system of beds and paths in the stiffest and most formal way, with occasional balustrades and statues in painful isolation. The native English garden has a rare charm—it is when it assumes an alien dress that it offends.

It would seem that it was the parterre which chiefly fascinated the imagination of both Gaul and Briton, and where they fancied the Italian spirit resided. The Italian spirit is more shy and lurks in shadier places. It is to be sought on the upper levels of the Villa Lante, under the cypresses and along the Alley of a Hundred Fountains in the Villa d'Este or fleeting up the lichened stairways of the gardens of Frascati.

The Villas of Italy fall naturally into two main groups—those upon fairly level ground like the Villa Borghese and those situate upon hillsides as the Villas Lante and D'Este. Of the two, the latter are in the nature of things incomparably finer; for the strongly accented differences in levels, the opportunity offered for a varied perspective and a composition which sometimes attains the theatrical, give them an unapproachable charm. The others, though not so satisfying to the æsthetic sense, must have their place in any survey of this particular field. The extremes of the two types are the Villa Albani in a level suburb of Rome and the Villa d'Este on the sharply accented hillside of Tivoli. It would be profitable for purposes of comparison to adopt this classification. The editor of the work under review has, however, wisely rejected it in favor of a more equal distribution of pictorial interest throughout the three parts in which it is his plan to issue the plates. So that we may conveniently take them up in the order in which we find them here.

The copious springs on Italian hillsides provide a source of effect promptly seized upon by the landscape architects of the Renaissance and the Villa Lante ranks among the first in its æsthetic use. It lies on the gently sloping flank of a long range of lovely hills, some forty miles from Rome, at the little village of Bagnaja, near Viterbo, overlooking a compagna of rare and suave beauty. We may confine ourselves for the present to the consideration of the more purely formal part of the Villa (Plate No. 1). Four principal levels were created, the lowest forming a parterre with high enclosing walls and a central fountain (Plate 8), the second connected with this by a ramp between the two Casini, (the unique example, I believe, of this division of the Villa residence into two parts) planted with huge trees in front of each, and communicating with the third by two stairways (Plates 12 and 13) disposed at either side of a curious circular fountain (Plates 10 and 11).

This third plateau is not quite level but pitches slightly upward to the semi-circular fountain and the retaining wall of the fourth division. In the centre is a narrow reservoir some fifty feet in length. To the right and left are greenswards with trees symmetrically disposed down their length. The fourth and uppermost division is but a third of the width of the three below and is itself subdivided in length into three parts; the lower is a decided incline, its central axis occupied by the crab fountain (Plate 16) with high hedges enclosing grass plats and trees at either side. Then a number of broad and low steps to the central division enclosed on two sides with balustrades; the piers of the balustrades support Doric columns which doubtless in their turn bore a beam for vines to run upon. In the middle is the Dolphin fountain (Plate 17) surrounded by a very tall hedge so planted as to form niches for stone seats, and with four openings on the cardinal axes. Back of this



Architects of To-day—IX.

MR. JOHN GALEN HOWARD.

are two charming pavilions open on the fronts in the form of loggias, stone seats on the sides and stone tables in the centre. Between them is a grassy area bordered against their walls by two tiny canals and at the inner end of this space a grotto veiled in vines and ferny plants, where there was originally a considerable waterfall, now somewhat diminished in volume. All this upper level is overhung and closely massed about by the stately trees of the surrounding park, which lower down open out into green glades and retire from the enclosing walls of the garden.

It is difficult and dangerous to attempt to analyze the charm of a beautiful thing, but as far as may be permitted, it seems to be the result of the masterly management of the levels and terraces, the shade of great trees on the upper reaches, and the superlative genius displayed in the treatment of water—for the



gush and tinkle of fountains fills all the place with their music; and the senses are refreshed by the plunge of the waterfall into the shaking pool, the tiny jet leaping silver in the sun, and placid basins where the gold fish rise and sink again in a green twilight.

The means employed to secure such a result are worth some study. The stream supplying all these fountains is brought from the hills above the villa over a diminutive aqueduct, and is not more than eight inches wide and four deep, but moves at a fairly rapid pace. It falls first as a cataract into the grotto at the extreme upper end of the garden, rises again in the Dolphin fountain divided into many small jets, is caught in the basins, and flows underground to the top of the steps, to gush out between the claws of a strange marine monster, race down the incline (Plate 16) and pour in a waterfall into the Swan fountain (Plate 14). The semi-circular basin-rim has places for jets on its upper surface now in disuse, and masks on its outer face through some of which the water still flows. It wells up in the long reservoir, raised above the level of the ground in the centre of the terrace to gather head for the lower fountains; the first of these is the circular one on the residence terrace—circular in plan, arranged in a stepped series of basins, the lower repeating in convex forms the concave of the upper. On the circular space midway down is a round basin from which a heavy jet was once thrown up, and, as in the Swan Fountain above, the upper surfaces of the concentric basins are pierced for water and their fronts with ornamented spouts. Here, besides, the top of the balustrades is hollowed into conduits, every vase once threw up a stream, and others pouted from the masks wrought on the consoles up and down the staircase. These no longer play but must have been charming. The principal fountain below (Plate 6) occupies nearly a quarter of the area of the parterre, its outer limits defined by a parapet waist-high, and is divided into four large basins by balustraded walks on the two principal axes, raised above the level of the water, and leading to a circular walk around the pedestal surmounted by four rude but virile male figures supporting on their upraised hands an heraldic device, and four seated lions. A mighty jet springs from between their feet and plays against the under side of the device, the lions spout into a basin below them, streams issue from masks carved on the face of the balustrade piers and fall into the great basins, and boys, seated on the prows of stone galleys laden with growing flowers, blow a thin spray through conch shells into the sunshine. Flowers nod and glow on the balustrades and the place is odorous with box as the sun goes down.

The park lying outside the garden walls, has much of interest in it. The woods are intersected by long, straight *allees* and where these cross are placed charming fountains (Plate 18.) They lead past old forgotten basins with Tritons in them choked with moss, and in one place, an avenue leading to the stables, straggling box marks the vestige of elaborate patterned borders.

If I have dwelt in detail upon this garden it is because it not only is one of the most beautiful, but also because it marks the happiest mean between the two extremes noted above and is pregnant with suggestion for the handling of like conditions; and because of those of its own type it is most redolent of that charm which every garden should possess—that of intimacy and seclusion.

(To be continued.)

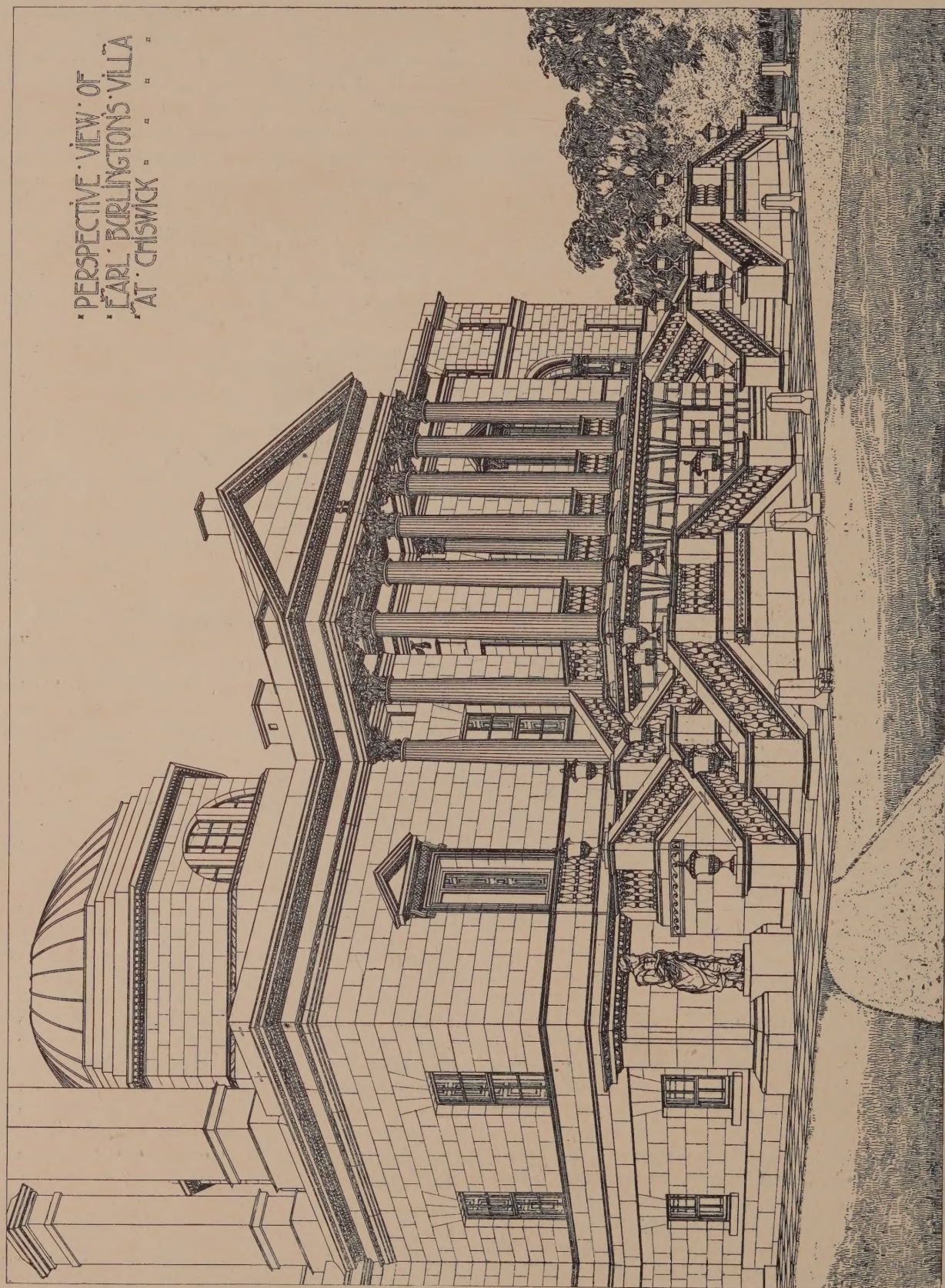
## THE UNITY OF THE HOUSE AND GARDEN.

UNDER this title Mr. T. H. Mawson read a paper before the Royal Institute of British Architects. The author explained that he was restricting himself entirely to the country house, and that he wished to point out that the house and the garden could not be divided from each other and their surroundings; all must be viewed together in unity. Where there was perfect freedom of choice, the three great considerations in deciding upon the site and position of a house were: climatic considerations—i. e., whether the pervading character of the air was humid or dry; the nature of the subsoil, whether sandy, gravelly, or clay; and the aspect—for no matter what the prospect offered it was unwise to build upon the north or northwest or northeast side of a hill or knoll. The nature of the subsoil was a point needing more than ordinary caution; not only the site of the house itself, but the immediate surroundings, should be tested. For health, beauty, luxuriance, and ultimate cheapness, he would select a site with an understratum of gravel or marl, and a good surface-covering of loam. The first great question to be decided was: Were purely artificial considerations to be all-sufficient; or were the artificial considerations to hang upon, and be guided by, the larger aspect fixed and abiding? He advocated the following of local customs in building, and local material, and the use of indigenous trees and shrubs and acclimatised flowers in gardening, making them the characteristic keynote. The architect and garden designer must, continued Mr. Mawson, realize that the *home* is the precious thing, and not the house; that their part is to give to the endearments and necessities of home a suitable expression and dress; their efforts must be concentrated upon the scenic part of the play, true, real and human, to be enacted therein. The needs of the proprietor should be clothed with a character to accord with the surroundings, and expressive of his status. Given a house designed as a thing by itself, without reference to its fixed, unalterable surroundings, and the garden designer has a well-nigh impossible task imposed on him. In the absence of the skilled designer, where the laying-out of the garden is intrusted to the local nurseryman, the unity of the house and garden may still be secured, for it is open to the architect to suggest in the most unmistakable manner by his plan the general laying out of that portion of the site which most nearly concerns the architecture. Seldom when a plan of a country house is given do we find any indication of the compass points thereon. Its absence suggests the idea that convenience and skillful planning is everything, and aspect secondary or nothing. In conclusion the author observed that he had referred specially to neither the formal nor the landscape school; there was work in plenty for both; the help of both was needed. If we could divest ourselves of some of the prejudices called schools, and devote our energies to earnest and unstinting study, and apply that study to the perfection of our craft, and if we could allow our professional jealousies to give place to a spirit of mutual helpfulness, we might yet do something to advance the peaceful arts of our country.

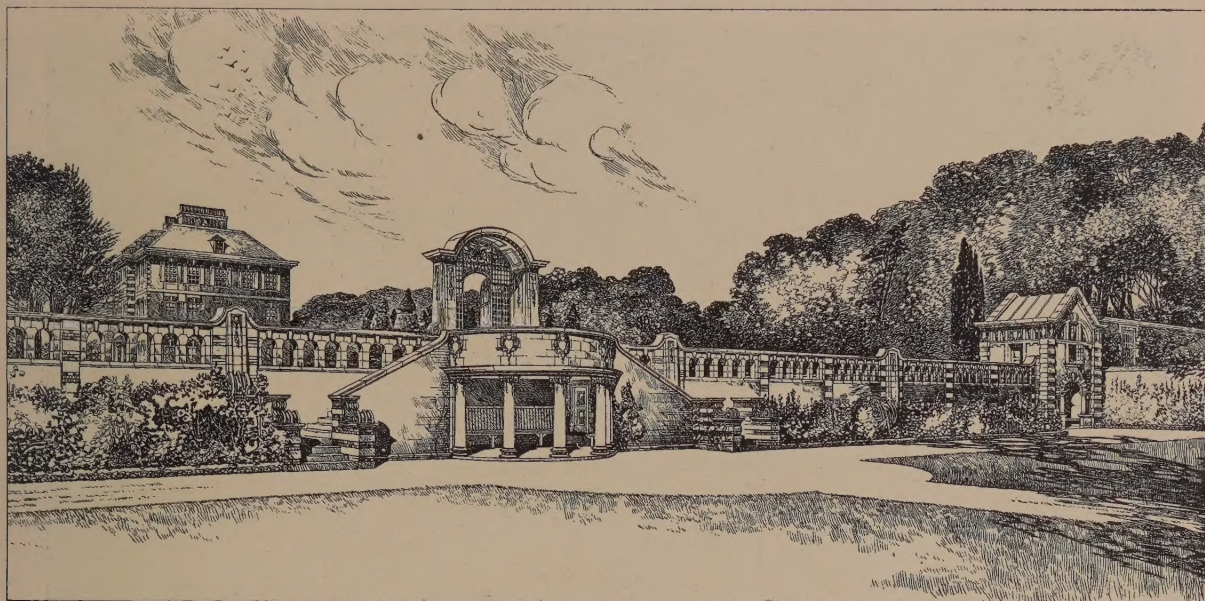
IT IS, perhaps, unfortunate that those who most deprecate the idea of an architect at all pushing himself forward in the hope of being able to earn a living should be themselves beyond any need of such adventitious aid. It is easy to be virtuous when there is no inclination to be vicious; it is not



PERSPECTIVE · VIEW · OF  
EARL · BURLINGTON'S · VILLA  
AT · CHISWICK







DESIGN FOR TERRACE. Mawson &amp; Mallows, Architects.

difficult to pose as a mentor in professional ethics when one's circumstances lift one out of all temptation to violate them. But when clients are few and wants are many and pressing, there is no time to make nice distinctions in ethics. The question of the moment is how to make some sort of successful bid for work. It is this which possibly influences so many to become members of professional societies, and to educate themselves in the gentle art of self-advertisement in a quietly persistent fashion. They have their reward. There are, undoubtedly, a large class who believe in the legitimacy of self-advertisement within what they are pleased to term legitimate limits. They contend, with some show of practical wisdom, that the architect of average ability who wants to make even the most moderate of incomes, cannot afford to lose any chance which the opportunities of self-advertisement might throw in his way. To such an one membership with a professional society and the constant use of the alphabetical signs which such membership gives him the right to append to his name, is just simply a matter of advertisement. And in all his doings he studies the art of professional advertising with considerable judgment, setting a limit here and moving a boundary line there, so that all his self-advertisement may be conducted on so-called strictly legitimate lines. Who shall judge him? It is only human for a man to try and make the most of what little talent or advantage he possesses for the acquirement of work, and the remuneration to be got out of it. It would be very difficult to define any exact limitations in regard to this vexed question of professional advertising, nor is there really any need to do so, although it has been ruled unprofessional for an architect to stick up his name on the hoarding of a building in course of erection. It is, of course, considered in a general kind of way to be a breach of professional dignity to do anything which could in anywise be construed into an act of self-advertisement. But, unfortunately, the best known men are in a sense the most advertised, and that, too, in a way which in the case of men of less note might be regarded as professional advertisement pure and simple. We have expressed our views on this subject before, and we can but in a sense repeat ourselves. The whole question

like that of competitions, is in the hands of the individual members of the profession themselves. Every architect is practically a law unto himself. He may eschew the gentle art of self-advertisement with a determination and rigidity of rule which would win the respect and approval of a few (if they knew it), and the condemnation of the many. He might, on the other hand, use his opportunities without abusing the privilege they afforded him; He might make his membership of the American Institute of Architects subserve his personal interests without undue pushfulness of the fact. We do not think, whilst we may admire the former, that we can very much blame the latter; they act according to their understanding, and with an honest intention to secure a legitimate success. But we think we may take it that the man who quietly and modestly calls himself an architect, accepts the good offices of his personal friends, writes F. A. I. A. after his name because he is frankly proud to possess the distinction, and is pleased to have the compliment paid him of having his work illustrated from time to time in the professional journals, is *not* to be stigmatized as an advertising "bounder." It is of such that the rank and file of the profession—the backbone of it as a profession—is constituted, and it is in their hands, after all, that the settlement of this question of professional ethics must rest. And there, we think, it may safely be left.

QUITE one of the most difficult problems an architect has to face in his practice is the proper management of his clients so as to achieve a result satisfactory not only to the client, but also from the architectural point of view. It is a by no means general rule that the architect is master of the situation. As an architect remarked last week, clients are obstinate people, and sometimes architects are driven to do things they cannot well get out of. As a matter of fact, they are often like the Irishman who craved justice for Ireland, but when asked what it was he wanted replied, "Bedad he didn't know, but bedad, he meant having it!" They know nothing, and want everything, and they want everything for nothing. Such clients as these are an endless source of difficulty in one way,





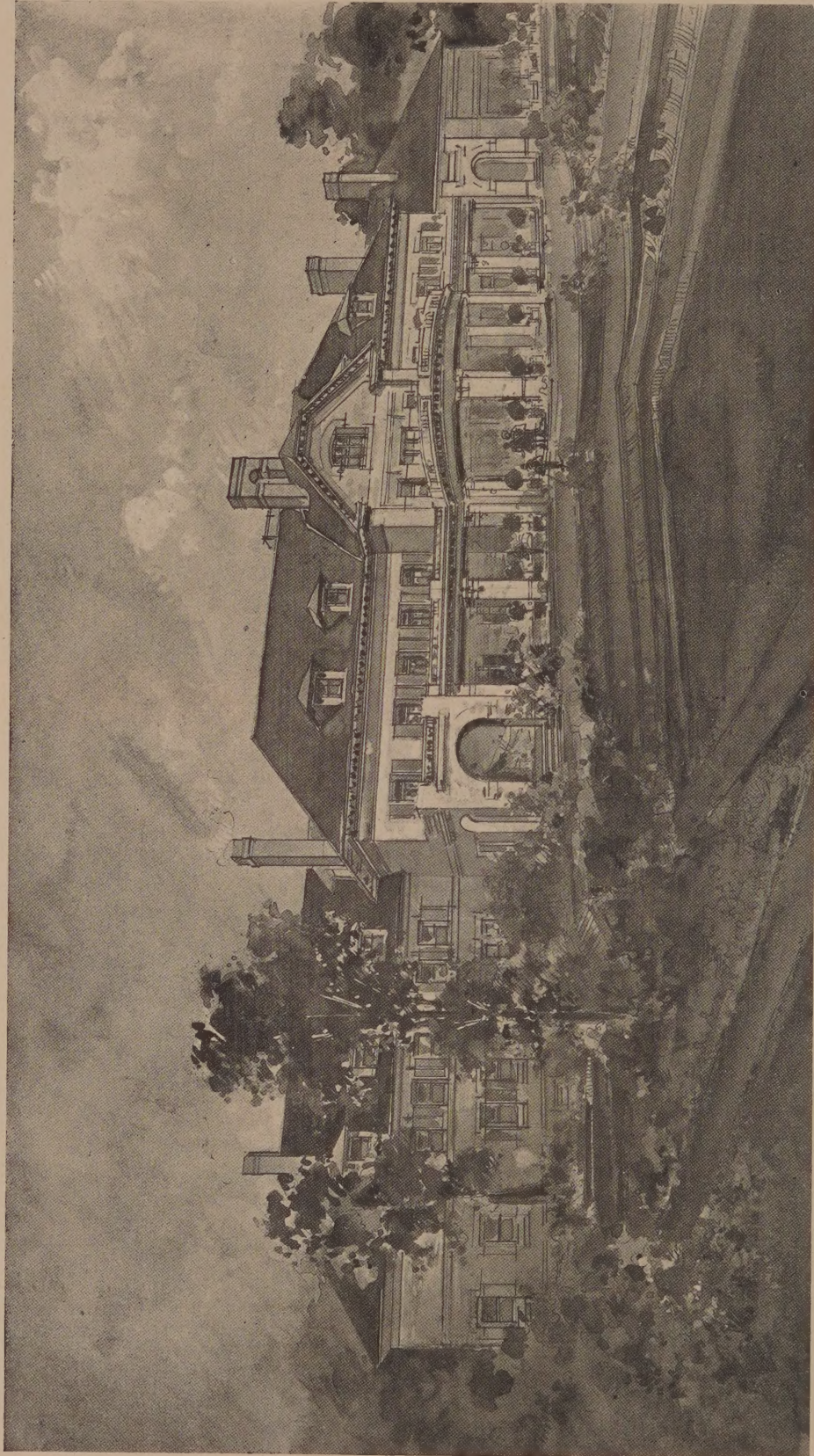
COUNTRY HOUSE AND HALL, C. S. REDFIELD, GLEN RIDGE, N. J. Jardine, Kent & Jardine, Architects. (Plans, page 254.)





LIBRARY AND DINING ROOM, COUNTRY HOUSE, C. S. REDFIELD, GLEN RIDGE, N. J. Jardine, Kent & Jardine, Architects.



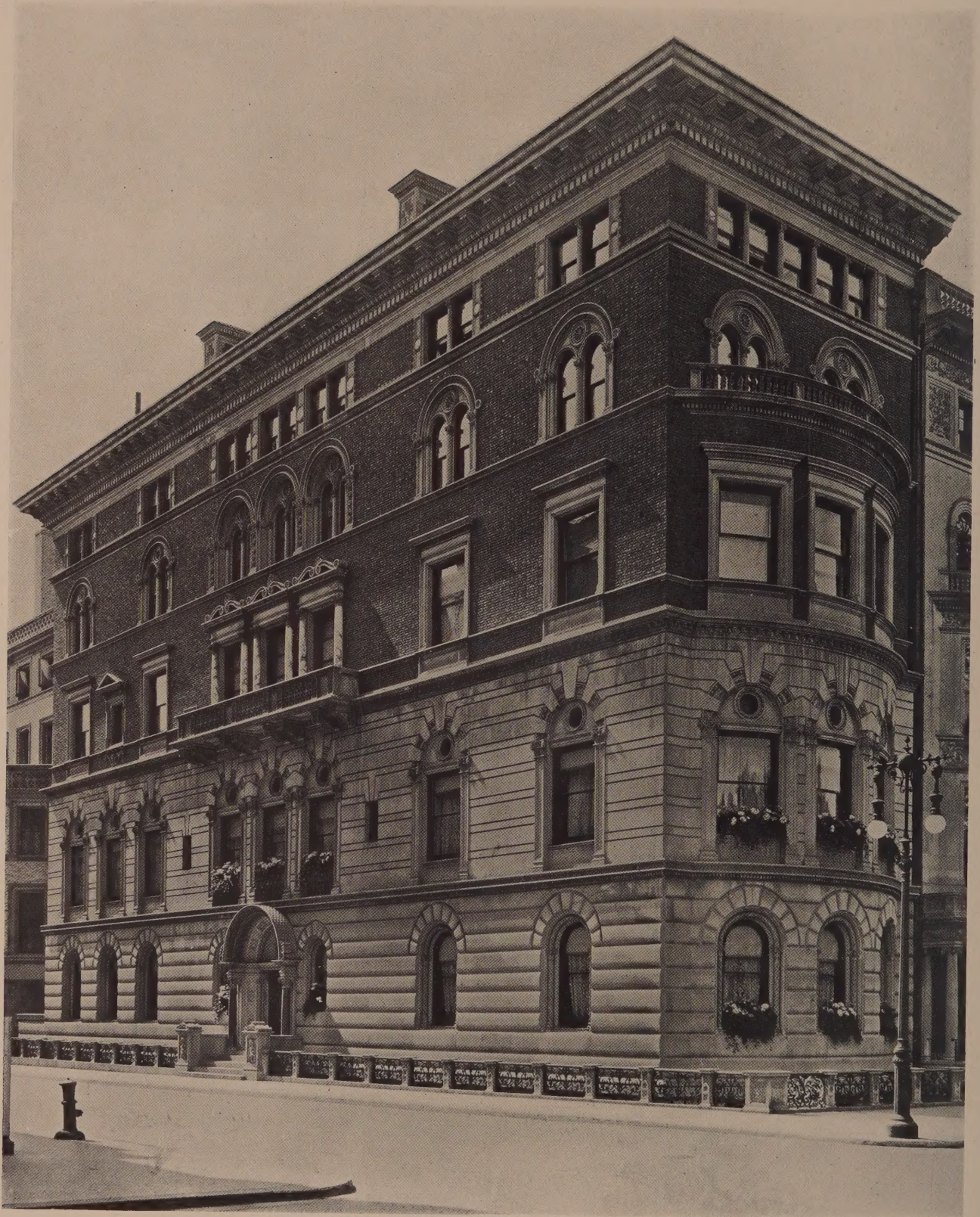


SKETCH OF COUNTRY HOUSE FOR EUGENE S. REYNAL, WHITE PLAINS, N. Y. Donn Barber, Architect.









Wurts, Photo.

RESIDENCE, E. J. BERWIND, 2 EAST 64TH ST., NEW YORK.

N. C. Mellen, Architect.









Wurts, Photo.

XAVIER HALL, ACADEMY OF ST. ELIZABETH, MORRISTOWN, N. J.

Schickel &amp; Ditmars, Architects.









Wurts, Photo.

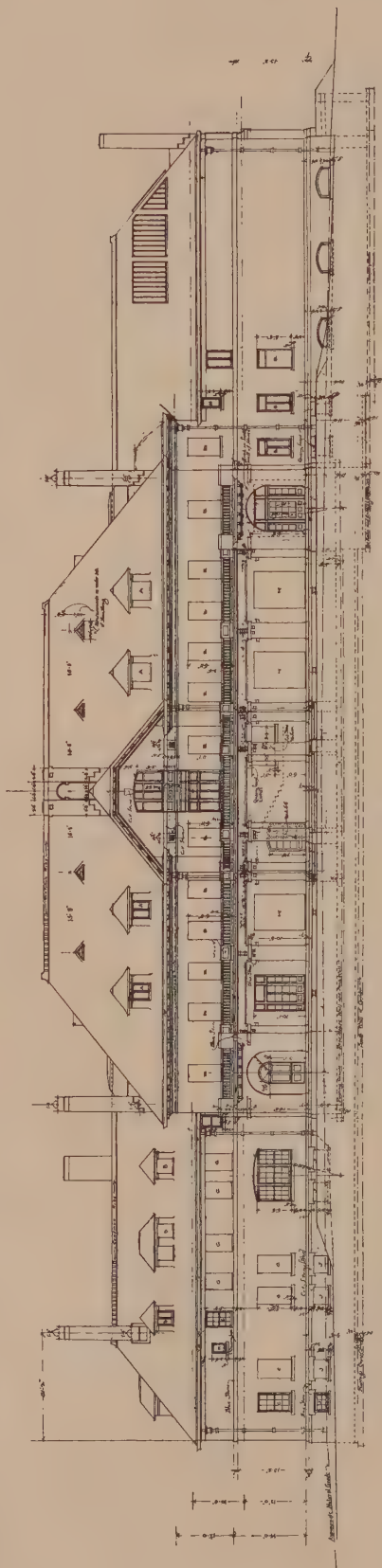
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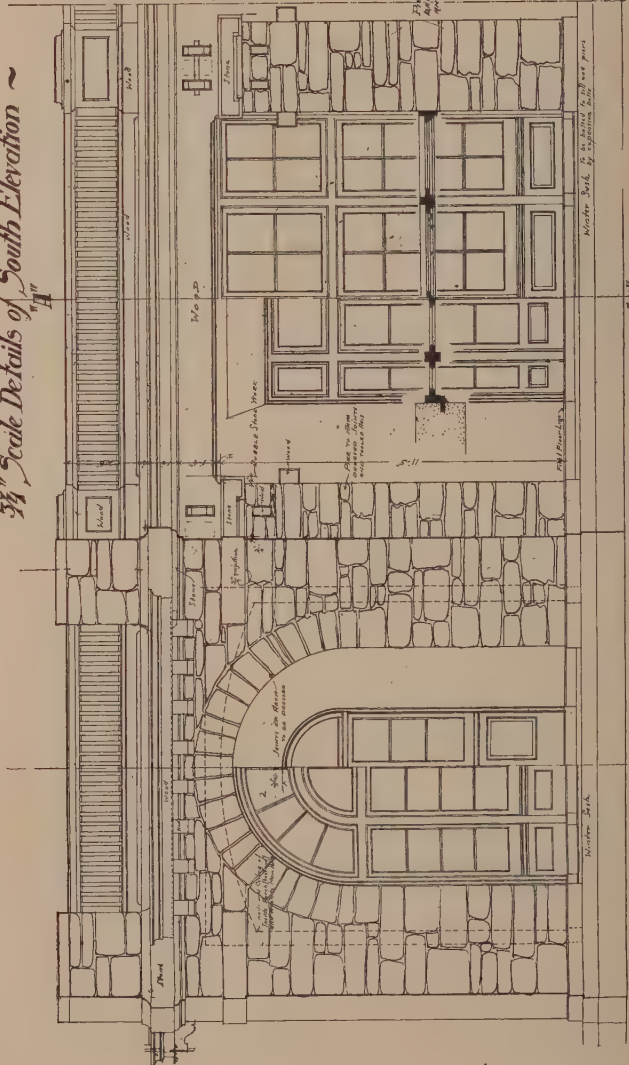




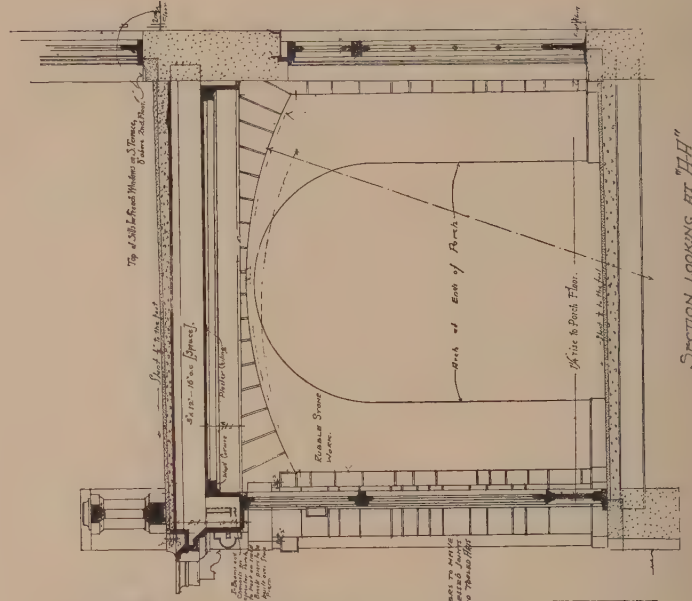
South Elevation  
1/8" = 1 foot

HOUSE FOR EUGENE S. REYNAL ESQ  
WHITE PLAINS N.Y.  
DONN BARDER ARCHITECT 24 EAST 23RD ST.  
NEW YORK CITY.

3/4" Scale Details of South Elevation ~

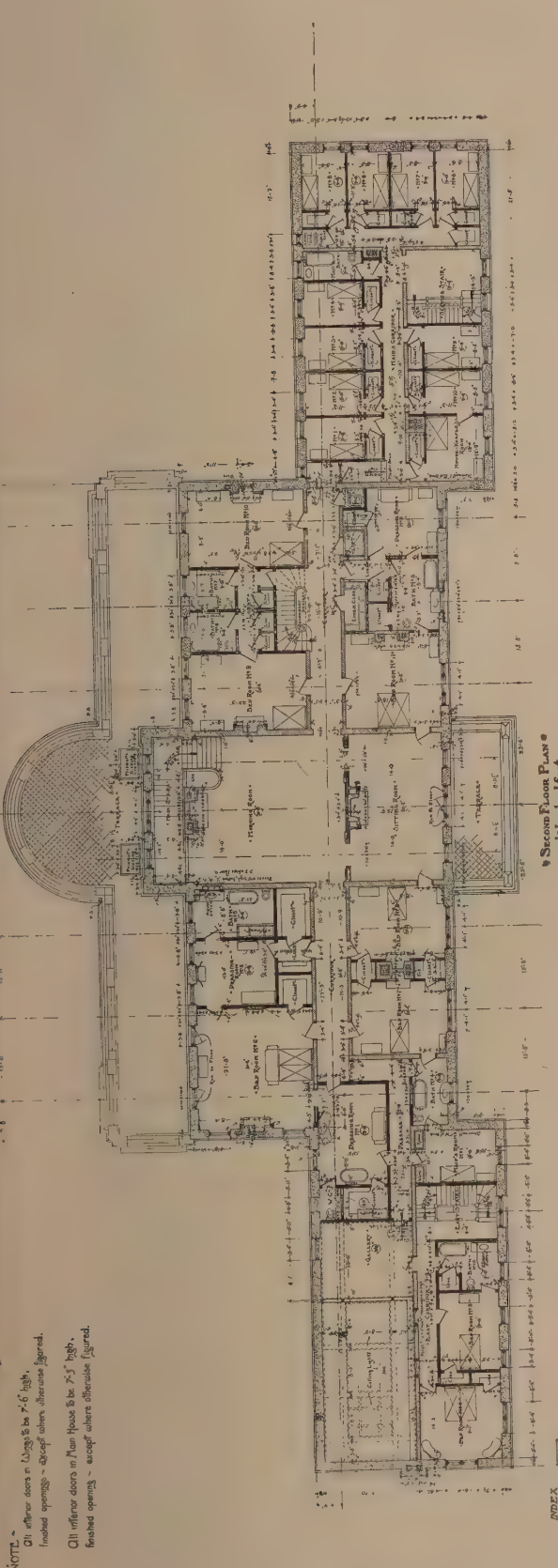


ELEVATION OF PORCH  
1/4" = 1 foot



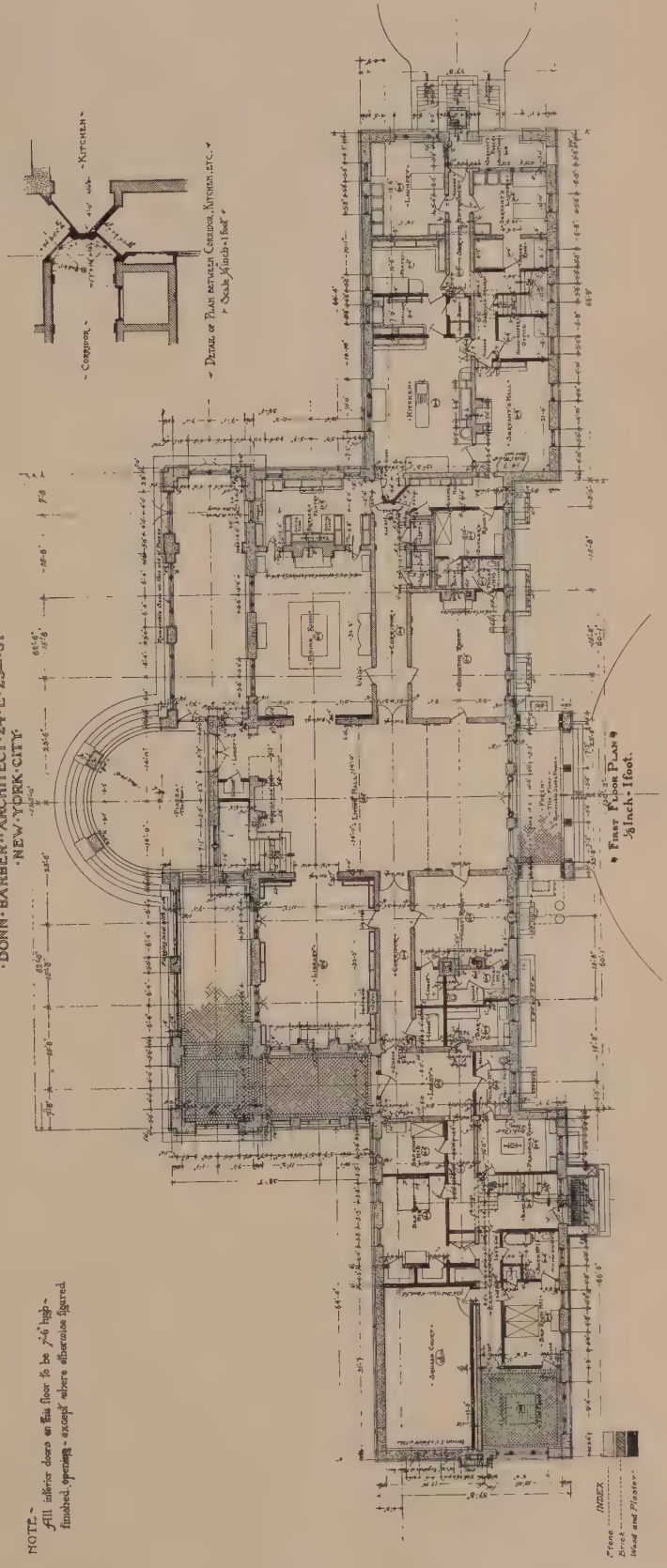
SECTION LOOKING AT "HH"



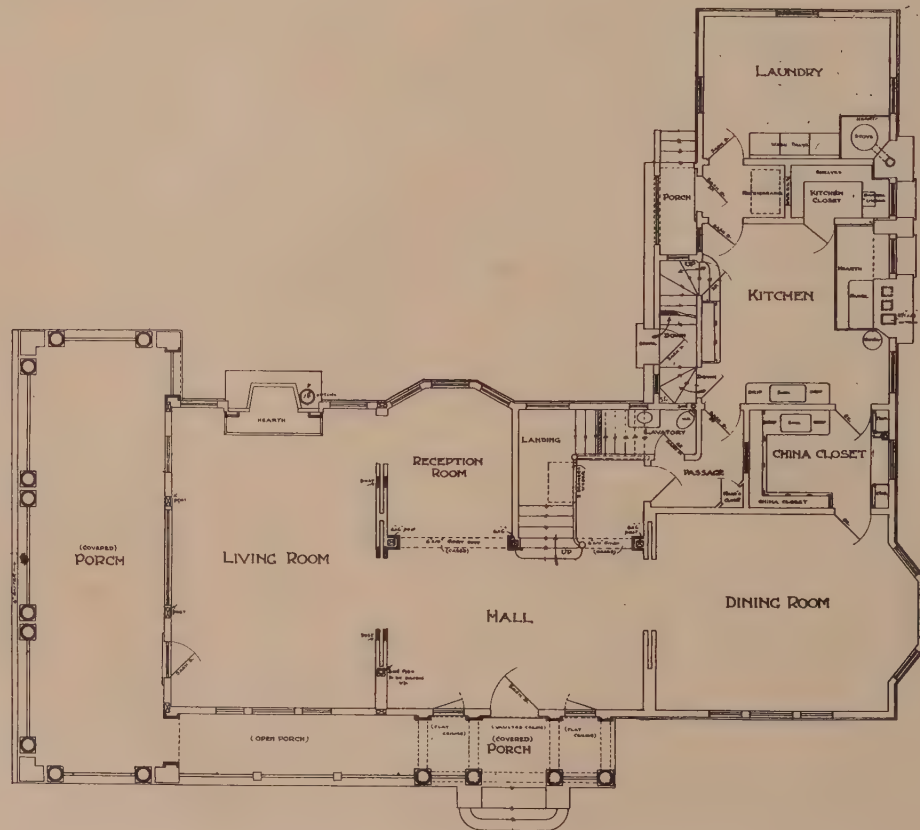
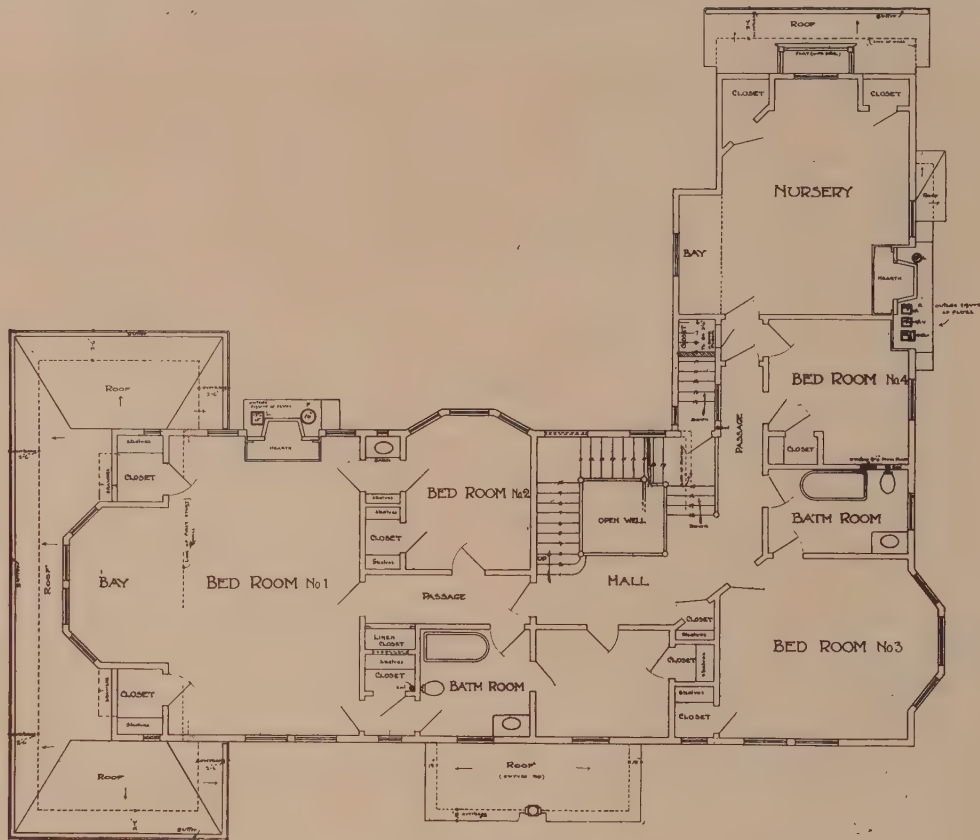


HOUSE FOR EUGENE S. REYNAL, ESQUIRE.  
 WHITE PLAINS, N.Y.

DONN BARBER, ARCHITECT, 24 E. 23RD ST.  
 NEW YORK CITY







FIRST AND SECOND STORY PLANS, COUNTRY HOUSE, C. S. REDFIELD, GLEN RIDGE, N. J. Jardine, Kent & Jardine, Architects.





Bell, Copyright, 1902.

McKim, Mead & White, Architects.

MAIN HALL, RESIDENCE, WHITELOW REID, 451 MADISON AVE., NEW YORK.









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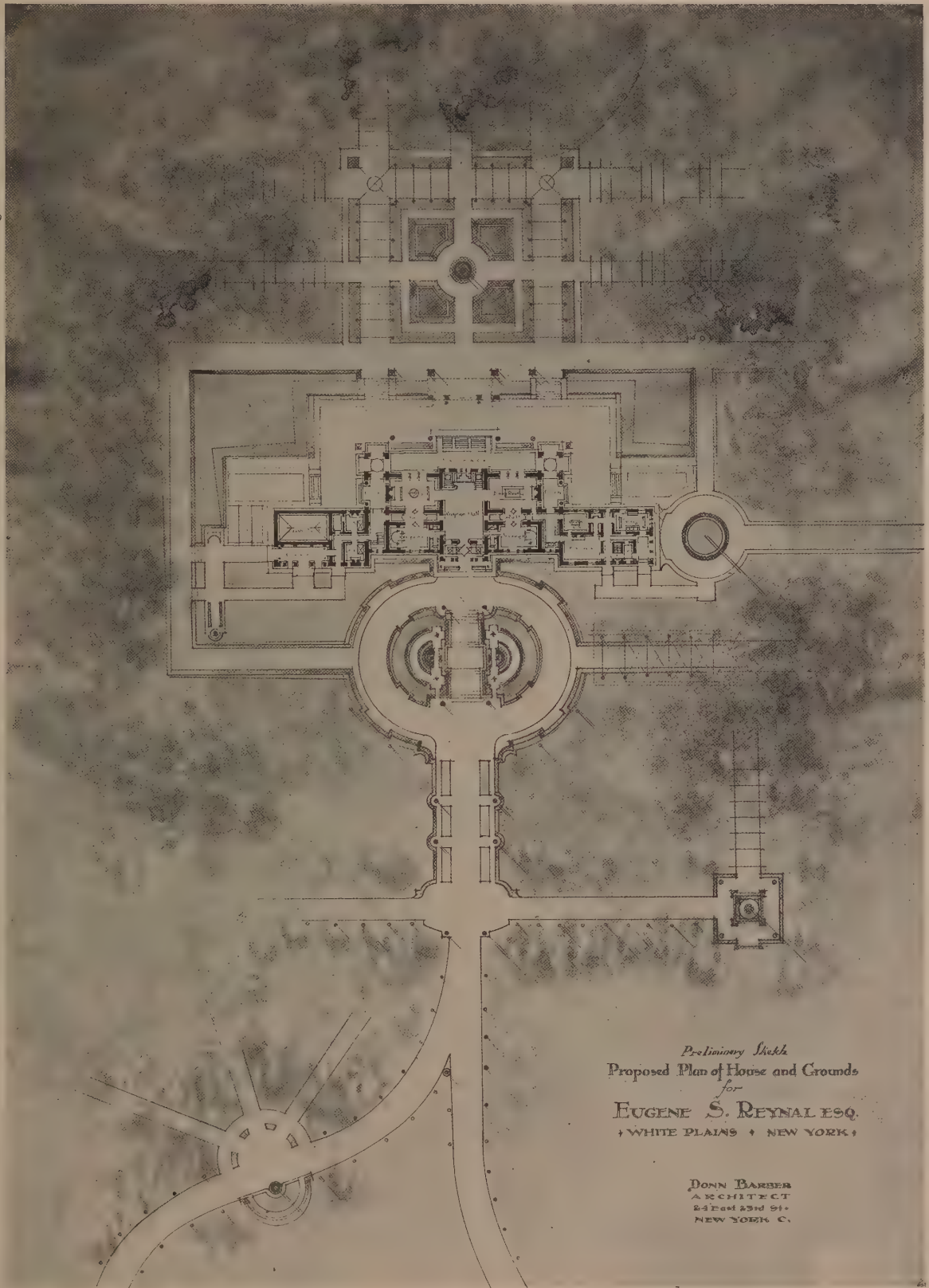
McKim, Mead & White, Architects.

MUSIC ROOM, RESIDENCE, WHITELAW REID, 451 MADISON AVE., NEW YORK.

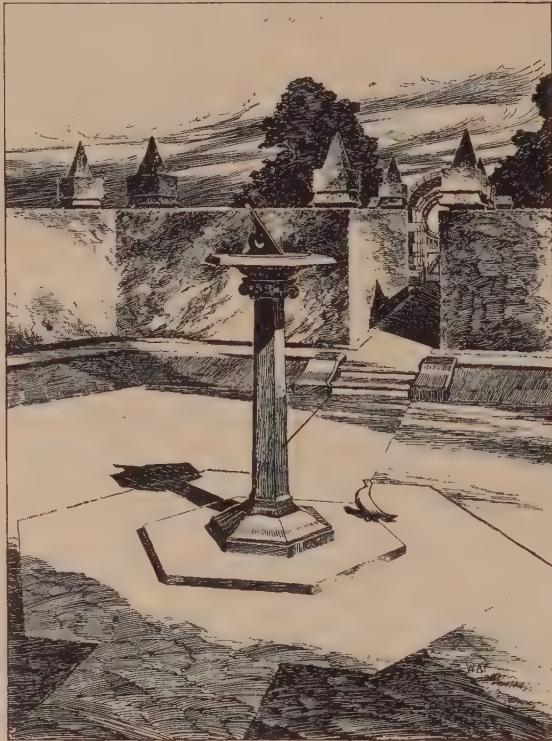










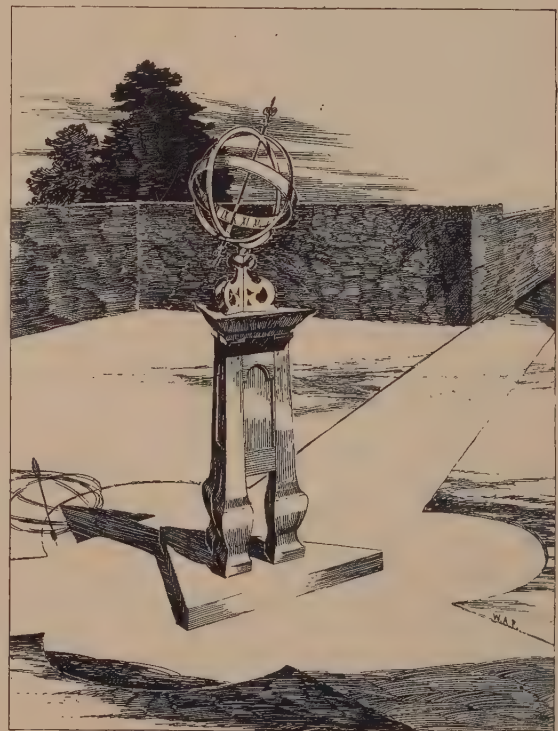


SUNDIAL DESIGNED BY W. A. FORSYTH, ARCHITECT.

for they cannot be made to understand that a design cannot be altered every day during the progress of the building without incurring much additional cost. Their apprehension of the design seems only capable of being awakened by the actual process of building, and they realize what they really want by seeing what they don't want, and, *vice versa*, they find out that what is produced in bricks and mortar is not what they imagined it to be on paper. And by the time they come to pay the bill they have bought a fair amount of experience at a pretty high figure, and the architect is considerably underpaid for the double labor of educating his client and carrying out the work at one and the same time. It is always a misfortune for an architect to have ignorant clients to deal with, for they are generally stupid and nearly always obstinate—unless indeed they are either fools or millionaires! But, perhaps, almost worse is the client who knows a little, and believes he knows a great deal. He discusses every detail, makes endless suggestions, and requires on an average a fresh design once a week for three months, and in the end tells his friends that the design is his own—a statement which the architect would be the last person in the world to dispute, so completely is it unlike the original! There is simply no end to the trouble and labor which such clients give to architects, if they are once allowed to get the bit between their teeth as it were. And this is the kind of work and worry that does not get paid for, because, as a rule, such clients are cute enough to confine all their alterations and work to paper, and so avoid the bill of extras that might otherwise add to the architect's fees. Even if clients are neither too ignorant nor too clever they are often wilful and insistent. They demand an arrangement of plan, perhaps, which will spoil its symmetry, or convenience, or interfere with the proper aspect, or they may wish an alteration in its exterior which will mar it architecturally. And no amount of argument or persuasion will alter their view; they are going to pay the bill and they will call the tune. How an architect is to deal

with such a client it is difficult indeed to say. But the fact remains that architects are often blamed for that which they cannot help, and which really should be laid at the door of the client. It will be found as a rule, we think, that architects do what they can to carry out their own ideas in their integrity. But for all that it takes a fairly astute and strong-minded architect to compel a troublesome client to accept his design without too much mutilation. There is a somewhat delusive idea abroad that the general public are taking a more intelligent interest in architecture than they used to do—that the artistic perception of the people is being gradually but surely awakened to the architectural quality of the lines, proportions, and features in our street architecture. This may be so, but we have the idea it is part of that larger hope in architecture which does not seem to have much prospect of fulfillment—at least not for a long time to come.

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#### BUILDING FIXTURES AND FITTINGS.

J. H. HASTINGS.

**W**HETHER, in the design of a building, the architect should take into account those fixtures and appointments which have a definite relation to the use of the structure, or prepare his plans independently of them, is a question of moment. Put in another form, should a building be designed to adapt itself to the fittings, or the fittings be made to suit the building? Such things as seats and desks, benches, bookcases and tables, counters, etc., are fittings that have a definite purpose to fulfill in a building. They have to be made to certain sizes, and, therefore, to a large extent the building ought to be planned to receive them. Thus, in the fitting up of a schoolroom or classroom, the seats and desks have to occupy a certain area. They cannot be crowded into a less space without great inconvenience, and the allotment of seating and deskroom ought to be considered before the plans are finished.

A public hall or concertroom to accommodate a certain number of people must be planned so as to provide for an area large enough for the purpose, in addition to space for lobbies,

corridors, platform or orchestra. The area so required must be calculated from certain data, and if one of the dimensions of the plan is fixed—say, the length—the other dimension or width will be ascertained by dividing the calculated area by the known dimension or length. So also in the planning and design of hospitals and infirmaries, asylums, and like buildings; where a certain unit of accommodation—the bed—has to be considered, the given space per patient must be allowed. In all these instances, therefore, the architect has practically to design his building for his fittings; and to proceed in the contrary way would be to court failure and to introduce all kinds of difficulties after the plans are prepared. Or, on the other hand, there are several classes of structures which are not so bound by the units of accommodation or the number of persons who are likely to enter them. Of these we may name domestic buildings, offices, commercial buildings, hotels. Over these there are fewer restrictions, and the architect not being hampered by any regard for seatroom and bed space, is able to design his work with more freedom. But even in those there are certain fixtures to provide for—such as doors and windows, fireplaces, staircases and lifts, culinary fittings, closets and cupboards, pantries, to say nothing of sanitary and plumbing fittings, hot-water apparatus, lighting, etc. The ordinary architect will say all these things are part and parcel of the duties of the business, that they are of no great importance, and do not affect the design at all. Many of them can be supplied and fixed by firms who undertake all the responsibility and risk attending them. But this is not the position the man of true architectural convictions can hold. As vital to the functions of his design as organic parts of the structure, he regards them quite as important





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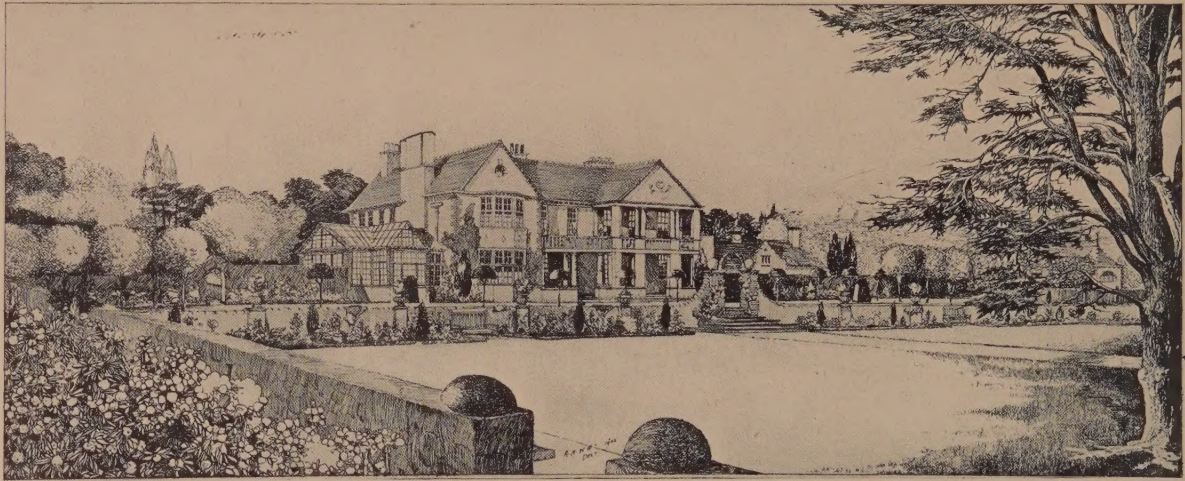
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as any other portion of his design, and it is well this view should be taken before the question we have placed at the beginning can be conscientiously answered. Our leading men unquestionably regard the fixtures and details of their buildings with as great an earnestness as they are capable of showing. Of the majority it may be said fairly that they think an architect's work is independent, and they regard a building as a playground for the various trades to advertise their goods or air their crotchets. In looking over and carefully examining the ordinary building of recent construction, we find abundant evidence of this latter view. Amongst this large class of designers there are some who are so honestly impressed with the idea of the dignity of architecture as a professional calling, that they think it almost below their position to bestow any attention on fittings and questions of detail. This is an opinion that prevailed in the earlier part of the last century, when large public buildings were erected, of exceeding bareness and poverty within, when such things as furniture and decoration were considered almost beneath the architect's attention. So transcendental a view of architecture favored the ambition of professors who had never given any time or attention to arts outside their own. To them architecture was confined to the design of buildings of Classic or Gothic proportions of a more or less monumental kind, whose interiors were often quite bare. But art at this period had not begun to influence the interior fittings or decoration. We have men of this strictly architectonic type now, who confine their attention to the structure, and leave all the fixtures, fittings and furniture to tradesmen and experts. The consequence of this procedure is that buildings are designed quite independently of all interior requirements. Rooms are planned without the necessary wall-space for chairs or other furniture, disregarding the dimensions of tables or desks, book-cases, beds, and other necessary articles of furniture. The fittings and furniture have, in fact, to be made to suit the rooms. Nothing fits comfortably. But it is argued that by this independent mode of planning the architectural effect is studied, the position of columns, of doors and windows, fireplace, and other features are duly observed and arranged, which it would be impossible to do if the room was planned to fit the furniture. Those who think the two classes of art should be kept distinct—that the designer of the structure should have nothing to do

with furniture and decoration, have not yet disappeared. Many of them imagine there is something quite contradictory and uncongenial for an architect to practice in both capacities; but this is a mistaken view of the subject, and was never known in the earlier ages. The incongruity and want of agreement between the architects' and the manufacturers' or the tradesmen's work, furnish the strongest arguments for a better agreement between the designer of the building and the manufacturer or tradesmen who complete and perfect the interior. There is an inclination in some quarters to leave all constructional iron or steelwork to the engineer; but we are not sure that this will be for the good of the art. Wherever the architect has prepared the design and details in conjunction with the iron-merchant or contractor, and they have put their heads together to meet little requirements of design, the work has been better for it. We shall, of course, be met with the argument of specialism;—that architects should keep to their own art and business, and allow engineers and other tradesmen to do their own special work in their own way without interference. But, as we have before said, all formative art—the art of design—is exempt from a process which applies chiefly to the mechanical arts. We should have no coherent design if the principle of letting each tradesman design his own work independently of the architect was strictly followed. Specialism has gained a victory over men of the kind we are describing. They have handed over whole branches of their art to those who are mainly manufacturers, but have not learned anything of art except how to make it pay. The architect who delegates to others all within the bare shell of the building does so at some risk. The contractor who underlets the joinery or plastering or ironwork does so to make the work, not because they will be done up to the required standard. No doubt the work is done more expeditiously—the joinery, for example, is machine made or imported; but the details are so cut down that the architect hardly knows them—possibly they have not been worked to any drawing. Under a co-operative system other results may be achieved, but the contractor is not always the model employer; his first idea is that of profit or a dividend. If the workmen engaged were provided with materials at cost price, we might expect more solid and satisfactory work; but under a commercial system, into which the competitive principle enters, it is impossible.





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To take a door—probably one of the commonest items of joinery—we see many devices to cheapen the labor, such as the applied moulding, instead of the Mediæval plan of cutting it on the edge of the framing, and it is rarely rebated to fit into a groove, as in a good class of joinery. The “planted” mouldings are produced by machinery at almost the cost of the material. On the other hand, the moulded door, cut out of the solid, entailed labor in stopping or mitring the moulded edge. Then on the older doors we find the panels narrow—not more than ten inches; but the contract-made-door has invariably wide panels and narrow stiles. The old two-panel door, with panels two feet six inches wide, could not be produced now, as the wood is often too ill-seasoned to stand any wear. Besides the construction and solidity of the earlier doors, they were made to fit the rebates, which is more than can be said for half the doors turned out by modern contracting firms. We may say something about the hanging of doors of modern buildings, which is often so imperfect that the door does not hang true or close upon the rebate of the frame. This is often the fault of badly made hinges, or their fixing to the frame. The earlier and more accurate way of hanging a door was by pivots. These could not be used for rebated openings, but only for face-hung doors. The transformation or evolution which resulted in the modern door butt hinge was a great one. It is a pity, for the credit of modern architectural fittings, that so concealed a contrivance was invented. The strap or clasp hinge of the Middle Age type was at least a strong and artistic hinge, as it strengthened the door and was made by the metal-worker—a decorative feature as well. The modern nineteenth century butt is one of those concealed devices for hanging doors which appealed to the taste of the Classic revivalist; it allowed the paneling of the door to be seen intact, while it favored the rebated frame. It is undoubtedly one of the most inartistic fittings we have, besides being extremely unscientific and weak, as the weight and strain of the door depends on the resistance of about half a dozen screws held to the jamb lining and to the edge of door. On the other hand, it is one of those things that has reduced labor; it is cheap for the contracting builder, who can use the commonest cast-iron or brass butts in the market. All kinds of cast shams are sold; but the architect who does not study his details is none the wiser. Door furniture is happily reviving. The architect who knows what he is about, and wishes to be true and honest, avoids any clumsy and complex arrangement, and selects the most direct and simple plan.

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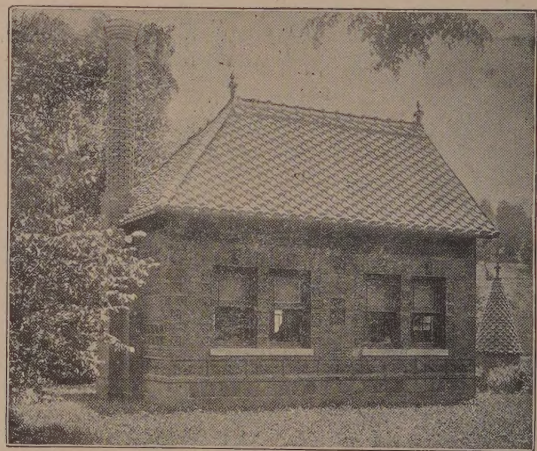
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